

EVERSON VIDEO 75

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EVERSON VIDEO 75

Edited by Judson Rosebush

EVERSON MUSEUM OF ART
SYRACUSE, NEW YORK

PREFACE: RONALD A. KUCHTA

Everson Museum's pioneering program of Video exhibitions and the establishment of an extensive archive of Video tapes has been an important aspect of its forward paced reputation as a humanistic and avant garde center for art. This program, commenced in 1971, has continued to instill vitality and a critical sense of excitement to the museum's traditional role and commitments. Video over the past six years has provided an interesting and 'trendy' alternative and foil to the more static, older arts of painting, sculpture, and ceramics at Everson. As a foil to these arts it has provoked constant comparisons and its value has been constantly on the line. Video deserved and needed the sustained forum and context of the museum to gain some critical attention and response without being overexposed or burned out by attendant publicity or criticism. Everson has thus provided a stage for most of the best known Video artists. It is paradoxical that Video has as yet such a small audience while its parent television has the most mass appeal of any medium currently in use. Video as much art which so exclusively concentrates on aesthetics or auto-biography is not popular as yet and is in fact still, not surprisingly, a rather esoteric subject. Everson's concern with Video has always been with its aesthetic and participatory advantages and possibilities. As a frankly experimental arm of the Museum's exhibition program it has provided a diversity of approach and personality. In this respect it

has required some adjustment on the part of the regular art audiences' point of view. It has required that an audience be aware of the unconventional possibilities of a familiar medium and to watch closely for its clearly aesthetic properties. As a relatively recent and 'cool' medium encumbered a bit by its hardware and our usual associations of it with commercial purposes it demands more than a little patience at times. Video demands being watched as intently and with some of the same considerations as an abstract painting or sculpture. Few have thought of looking at television with this kind of attention. Video's virtue to the Art Museum's regular program of exhibitions is that it keeps us aware of what is rather revolutionary and still gestating as an art form. It focuses our attention on the aesthetic experience provided, separate from the 'object' of art.

Admittedly, Video's place in the Art Museum is still problematical. One problem is the conservation of Video tapes which have a fast rate of disintegration. One also has to consider the practical cost of hardware and the high maintenance factor and the restrictions often placed on the use of tapes purchased from artists and galleries. An even more fundamental question to its relevancy in the Museum is Video's lack of history and its obsession with the present tense — its lack of perspective, context, or heritage. It certainly challenges us and places us in the present but gives us little sense from whence

continued overleaf

INTRODUCTION: RICHARD SIMMONS

The wide range of expressions documented here mirrors the world of video and its varied applications. It can be readily applied as an inventive, efficient means of exploration as well as a transport for information. The idealist is still occupied with potential, the realist with the reflection of nature. There are those who assume the premise that art is an instrument for modifying consciousness and those who deal with its abstract possibilities. Some enjoy butting an idea up against a visual image and others explore time or space equivocations. Meshing, confronting, interfacing and connecting; the medium provides a flexibility to be shaped either by purpose, process or pleasure, and which can be applied to the metamorphosis of any individual.

It is my hope that this book provides an accurate representation of Everson's video activity for 1975; unfortunately it remains a mere substitute for the actual installations and the personal experience of encountering each.

Everson began its video programming in 1971 under the direction of James Harithas who appointed video's first curator, David Ross. Since this period over 400 videotapes have been exhibited by different artists or groups. In 1974, Everson organized the traveling video show, CIRCUIT, and sponsored a conference on video. Another traveling exhibition will be available in December of 1976. Titled "New Work In Abstract Video Imagery," it will include the work of

50 artists working with synthesizers, lasers and computers.

In addition to showing and distributing work on tape, Everson has exhibited closed-circuit video installations. Most of these examine the range of possibilities and peculiarities of television and its electronic nature. Frequently, the emphasis has been put on the youngster and much of the work completes itself only after a participant interacts with it. The mobility of children and the excitement of a live, closed-circuit system offers an experience in today's electronic culture without the necessity of study.

Everson's extensive videotape library is available for viewing in the museum and is used for research and education by high school and college instructors. Its reputation as collector and conservatory of videotapes draws many from around the world who come to view tapes.

A mild array of studio and recording equipment is also available for loan to local groups and individuals as well as high schools and Syracuse University. We have been rewarded by a great deal of video activity in Syracuse, some of which can be seen in the community video section of this book.

None of this would have been possible if it weren't for the continued support of state agencies, local business, individuals, and the museum staff and its director, Ronald Kuchta. A special thanks to Lydia Silman and the TV/Media panelists of the New York

continued overleaf

Ronald A. Kuchta (continued)

we came. Few reputations of Video artists precede this decade. Its virtue has to be in its insistence on making us deal with what is new, experiential, here and now. Video suggests consideration of an electronic visual experience on a temporal basis. It constantly raises questions as to the efficacy and purpose and most importantly, the extension of art into the world at large.

Everson's concentration on Video as art rather than as an educational device is still rather unique. Yet a number of other Museums have followed our early lead. Since Everson's first Curator of Video, David Ross, left to create a new department of Video at the Long Beach Museum of Art in California, Richard Simmons, previously a curatorial assistant in Video and since my arrival in 1974, Associate Curator, has ably carried out a diverse series of Video presentations. He has instituted a new permanent Video area which continually shows tapes from our permanent archive and has organized seventeen Video exhibitions over the past two years. His dedication has been all important to this branch of the 'Everson Experience.' The viewing and participation in Video presentations has undoubtedly enriched the experience of a growing number of visitors to this Museum who have openly encountered its aura.

Richard Simmons (continued)

State Council on the Arts. Locally we wish to thank the City of Syracuse and the County of Onondaga, Roth Steel, P.E.A.C.E., Inc., Onondaga Supply Co., General Electric, Hutchings Psychiatric Hospital, Cooper Decorating, WCNY, WNYS, Mr. James Crowley, Jack Cavanaugh, Gary Soule, John Frajda, David Langley, Martin Christensen, Dan Sullivan, Cy Sidowski, and J. Gordon Phillips for their loans and assistance for this year's programming. Special thanks to Lance Wisniewski, Bob Burns, Carl Geiger, Jay Busch, Paul Dougherty, Henry Baker and Daniel Restuccio of the Synapse Studios at Syracuse University.

Thanks also to Ralph Hocking and Sherry Miller at the Experimental Television Center at Binghamton, Joyce Nereaux of Castelli-Sonnabend Tapes and Films, Howard Wise and John Trayna of Electronic Arts Intermix and Anna Canepa Video Distribution for their invaluable assistance as purveyors of artist's work with television.

All the photographs in this book were taken by Robert Lorenz, of Main Street Photography with the following exceptions: Art Weingarten, cover; Walt McSpadden, page 9; Tanya Ronay, pages 28-29; Dennis Hlynski, pages 31-33; Mary Lucier, page 40; Jean Kelland, page 41; and Simone Forti, page 58. The posters were designed by John Larkin.

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EVERSON MUSEUM OF ART
401 Harrison Street
Syracuse, New York 13202
315 474-9084

"2020 VISION" by ANT FARM, an exhibition of video, slides and collage will open at Everson Museum of Art on the 20th of March and continue until April 21.

Included will be "Dolphin Embassy," suggesting more serious uses for technology by designing an environmental structure compatible with two ecologies, land and sea. "Cadillac Ranch," where ten Cadillacs from ten years were partially buried, grills down, near an Amarillo, Texas freeway. The conscious humor of the attack on our throw-away society becomes evident. "Convention City," a design which would reunite people under massive structures more regional than 'architectural' suggests the ideas of Buckminster Fuller and Paolo Soleri. Ant Farm's ideas are more chaotic and perhaps more interesting for it. "Freedomland," an urban prototype leisure time zone with experimental community access TV studio will be shown as well as the Living Room of the Future, National Media Archives, the House of the Century and inflatables.

Having grown up with technology's fall out, Ant Farm works to utilize technology to unite disparate facets of life into a new urbanism. The show exhibits Ant Farm's work as designers, artists, craftsmen, architects and toymakers. They make proposals that are funny, serious, and frequently contradictory, yet mirror the configuration of our culture.

Ant Farm today is Doug Michaels, Chip Lord, and Curtis Schreier. Their home base is San Francisco where they work in a converted wharf.

The exhibition 2020 Vision has been partially supported by the New York State Council on the Arts and was originally funded by the National Endowment for the Arts.

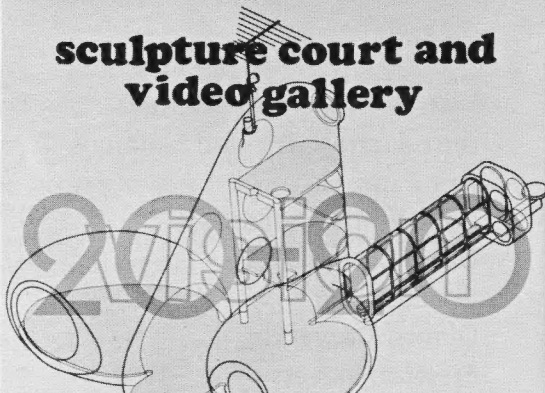
For further information, contact Sandra Trop-Blumberg, Assistant Director or Richard Simmons, Video Curator.

EDITORS: There will be a reception held for this exhibit at Everson from 5-7 p.m. on Friday, March 21. Refreshments will be served. Directly following the reception there will be a slide lecture presented by the artists. Please feel free to attend.

Everson Museum of Art of Syracuse and Onondaga County

ant farm

sculpture court and video gallery



lecture: march 21, at 8:p.m.
everson sculpture court

March 20 - April 21, 1975

Supported in part by the National Endowment for the Arts and
the New York State Council on the Arts

Opposite and Overleaf: *Cadillac Ranch*, 1974.







COMMUNITY VIDEO



EVERSON MUSEUM OF ART
401 Harrison Street
Syracuse, New York 13202
315 474-6064

"COMMUNITY VIDEO" an exhibition of video work being done in Syracuse will open June 2, at Everson Museum of Art. Among the contributing participants will be Syracuse University students and instructors, local neighborhood groups, and area artists. The exhibition will continue through June 28 and will be shown Tuesday through Sunday from 12-00 to 4 45 p.m. in the green room.

Participants in the Community Video exhibition will include David Duff, No Title, Carl Geiger, Smooth Knots; Robert Edgar, December 1973 and Point; Joe Scala, Time Dream; Patsy Scala, Vipe Poem; Kirby Smith, Experimental Video; Tom Klinkowstein, Untitled; Judson Rosebush, Space; Lance Wisniewski, Delphi Stream, Penny Schwarz and Geoffrey Leighton, Reflections on a Cathode Ray Tube, and Jerry Speno, Experimental Video.

Also participating will be SCFFI, The Syracuse Coalition for Free Flow of Information in the Broadcast Media, who will exhibit They Still Love Bessie, Our Favorite Sexist Advertisements, Black Roses and It's Raining in the Prison Yard. SCFFI is composed of Johnny Bowles, Nola Claire, Lorraine Hoffman, Collins Millicent, Patsy Scala, Walt Shepard and Gail Wiltshire.

For further information, contact Richard J. Simmons at 474-6064.

CAST PARTICIPANTS: Video & Film

Robert Charron
& Lance Wisniewski

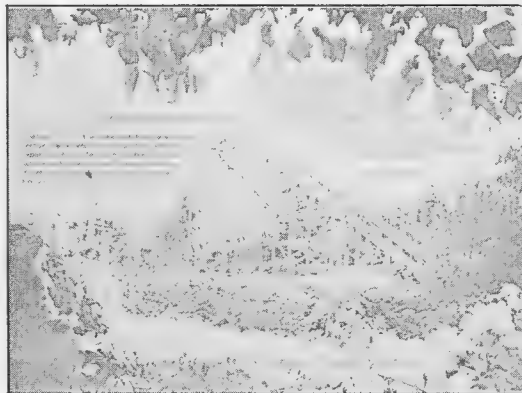
Frank Gillette
Tom and Kati Hanna
Ron Hays
Harold Lehr
Wayne Miller
Jack Nelson
Patsy Scala
Peter Scheer

& Mortimer Heller
Owen Shapiro
& Bruce MacCurdy
Bill Viola

Cloroplast

Tetragrammaton
Moveable Type
Music - Image
Landscape Dialogue
Stack Piece
Sabbat Brunch
Experimental Video
Forgotten Tomorrow

Search and Discovery
of a Victim
Information

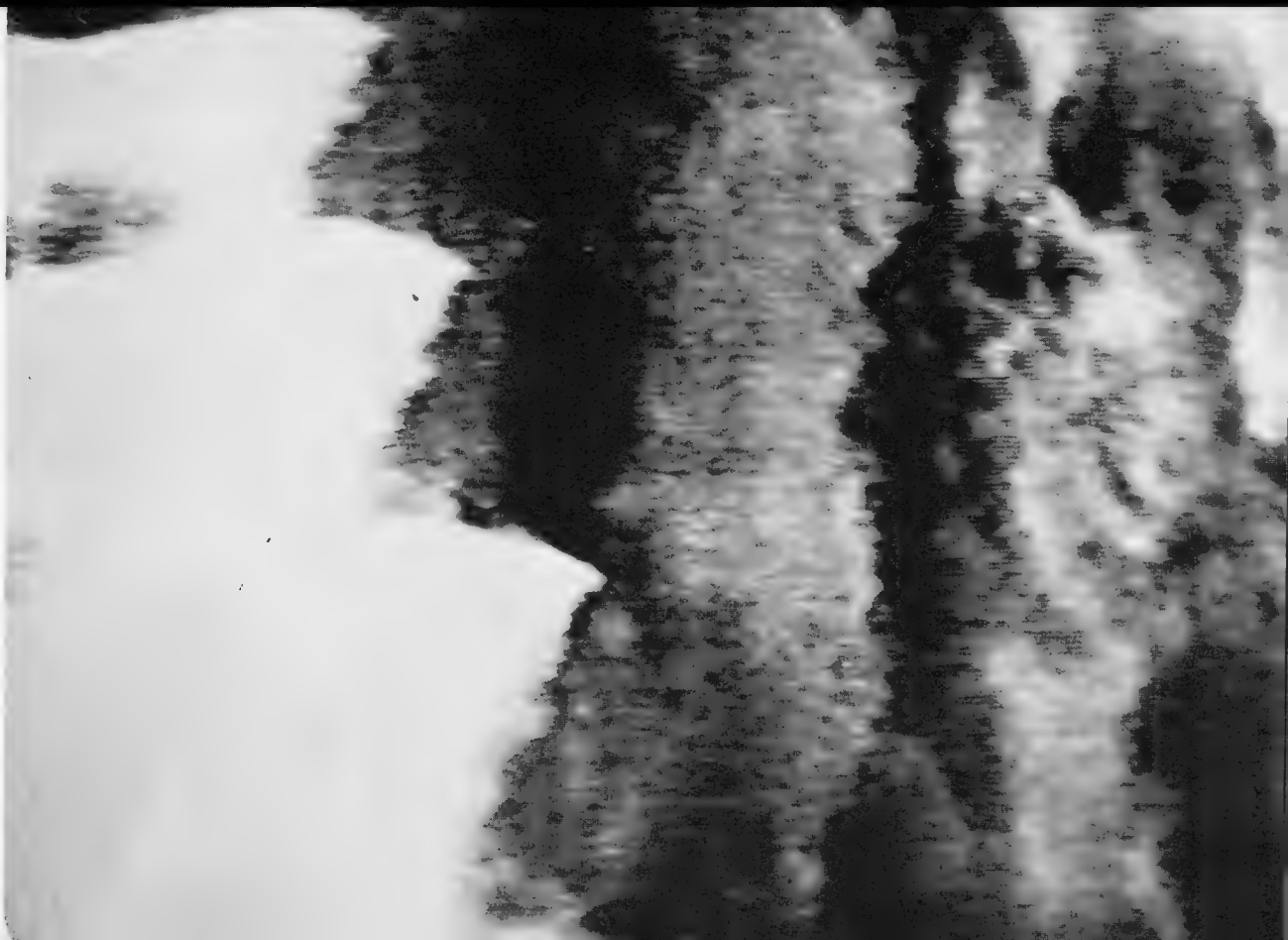


Tom Klinkowstein, *Untitled*, 1975.





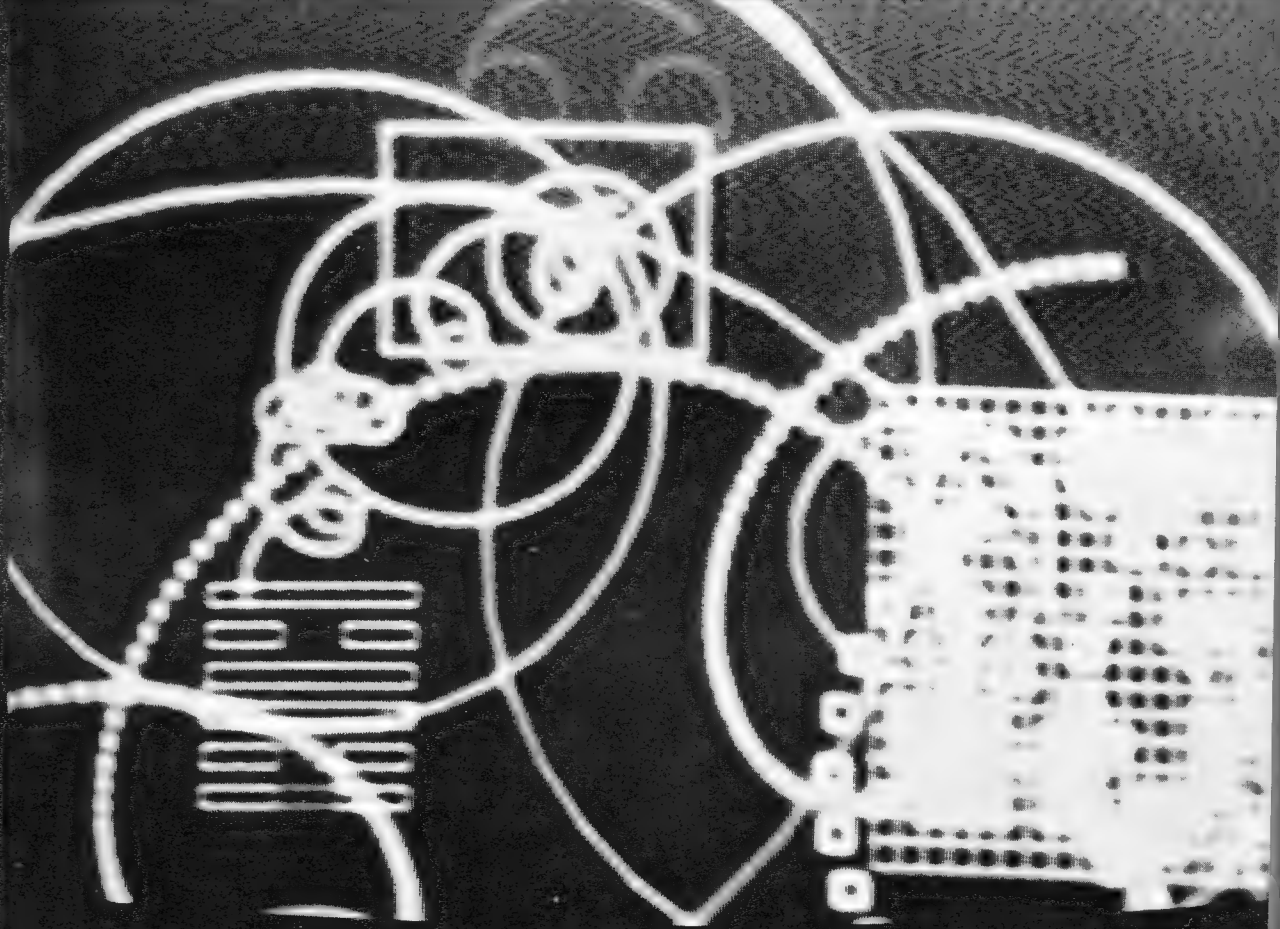
David Duff, *No Title*, 1975.



Carl Geiger, *Smooth Knots*, 1975.



Judson Rosebush, *Space* ‡, 1974.





Robert Edgar, *December 1973*, 1973.



DAVID CORT



EVERSON MUSEUM OF ART
401 Harrison Street
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315 474-8064

News Release

"TIME MIRRORING SYSTEMS", a closed-circuit video installation by David Cort will open at the Everson Museum of Art on Saturday, October 25th. Continuing until November 23, the exhibition will make use of a time delay system relying on the participation of museum goers who enter the area. This element, coupled with a pre-recorded tape will make the final artistic compositions products of those who interact with it. Bring your cameras!

Mr. Cort was born and educated in Boston and has exhibited his work in numerous museums and universities. Among his previous exhibitions are such bizarre arrangements of video hardware as to become titled "The Video Body Easel, Mach I" and "The Video Art Transposer". In 1968 he put together an exhibition for the Brooklyn Children's Museum, "A Child's View Of The World's Fair". His tapes have played or are playing at the Jewish Museum in NYC, The Memorial Art Gallery in Rochester, The Museum of Fine Arts in Boston and The Kitchen in NYC. He is presently artist-in-residence at Wright State University in Dayton, Ohio and is a faculty member of the summer institute at the Rochester Visual Studies Workshop. He also sits on the board of directors of Media Bus, Inc. of Lanesville, NY, having been one of the founders of Videofreex.

For further information contact Richard J. Simmons at 474-6064.

Opposite: *Explorations in Video Space*, 1974.

Overleaf: *Time Mirroring Systems*, (2 different times), 1975.

David Cort

"Time Mirroring Systems"

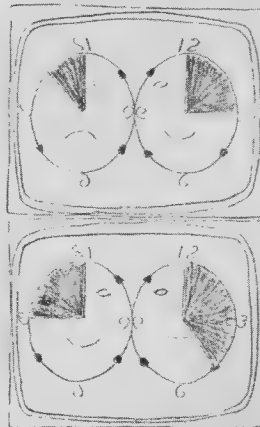
October 25 November 23

Everson Museum of Art

Video Gallery 12-5 Except Mondays

FUNDED IN PART BY THE NEW YORK STATE COUNCIL ON THE ARTS

THIS SIDE UP









DANCE MEDIA



EVERSON MUSEUM OF ART
401 Harrison Street
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315 474-6064

News Release

DANCE MEDIA, a resource performance network of dancers and videotartists from San Francisco will perform a dance/video event at the Everson Museum of Art, Saturday, April 10th at 8PM, in the Green Room.

The event is described by the artists as involving the interaction and definition of the relation of movement and the alteration of temporal and spatial modes available through video systems.

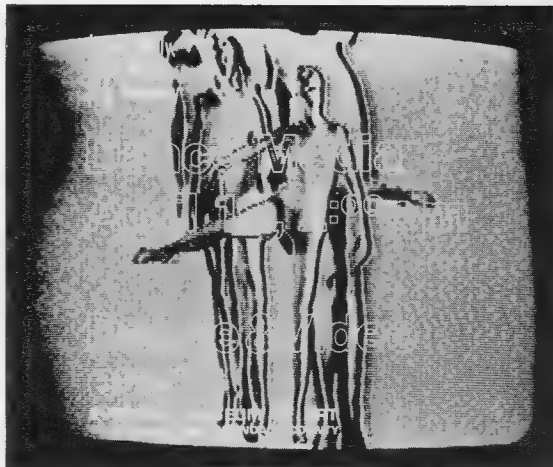
The core of Dance Media is composed of Joanne Kelly (Artistic Director), Skip Sweeney (Videotartist) and Jono Miller (Visual Image Coordinator). Dance Media is founded on the belief that collaboration among artists of various genre leads to seminal compositions of contemporary art. Their concert will present explorations of media alterations of space and time which are initiated through fantasy and play. Visual images influence color impressions, variations in human scale, time reorientation and perception of spatial modes.

There will be four sections to the performance: Definitions, Oceans Part One, Vidance, and Ocean Roll.

Vidance is a composition assisted by Skip Sweeney of Video Free America in San Francisco. He has worked extensively with Joanne Kelly, collaborating on the conception of video dance. Sweeney's work has ranged from working on a Public Broadcasting Service program Dance Media Three to a showing at the Whitney of his video work.

Because of a pressing schedule Dance Media will perform only once. Please arrive before the performance to help keep interruptions to a minimum.

For Further Information Contact Richard Simmons at 474-6064



Opposite: *Definitions*, 1975.





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News Release

VIDEOTAPES BY DIMITRI DEVYATKIN, an exhibition of tapes made during his year-long stay in Russia together with computer/synthesized tapes made previously, will begin on February 25 and continue until March 19.

Sach Dev, computer image done in collaboration with Walter Wright, with the Scanmatix system at Dolphin Computer Image in NY. The computer is an analog machine, consisting of many oscillators that control the vertical and horizontal reasters and depth, using another picture information as a plastic medium.

Mowtown, a selection of computer/synthesizer edits stimulated by Motown hits of the sixties.

Scene In Russia, fifty minutes of variety edit, selections from each of the following:

- May Day parade to Red Square in Moscow, May 1974
- Ten Days That Shook The World performed by the Taganka Theatre
- Leningrad - the Winter Palace, streets, friends
- Alexander Abdurin - unique vocal artist who sings like electric instruments
- Middle School 45
- Zagorsk - center of the Russian Orthodox Church
- Antworlds, as performed by the Taganka Theatre

Dimitri Devyatkin was born in New York City in 1949. He is a graduate of the Bronx High School of Science and completed three years at St. John's College in Annapolis, Maryland. He studied at the University of California at Santa Barbara, and there began working with half-inch videotape. He returned to NYC in 1971 and became a co-founder of the Kitchen, a work space for artists.

Everson Museum of Art of Syracuse and Onondaga County

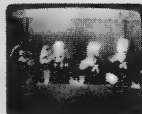
FEBRUARY 25 TO MARCH 19, 1975.

VIDEOTAPES BY

DIMITRI DEVYATKIN



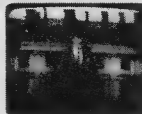
Hands of a mime.



Brezhnev & Kosygin on May Day.



Actor in "10 Days that Shook the World"



Lenin placard in Leningrad - 3 stories high.



School girl



Sculptor - Ernst Neizvestni.



Rock Rock from "Antworlds" by Taganka Theatre



Self portrait

Funded in part by the New York State Council on the Arts.

Opposite: *Taganka Theatre*, 1974.

Overleaf: *Sachdev*, 1973.

Brezhnev & Kosygin, 1974.







ELECTRON MOVERS



EVERSON MUSEUM OF ART
401 Harrison Street
Syracuse, New York 13202
315 474-6064

News Release

"THE VIDEO MAZE", an exhibition of closed-circuit electronic sculpture will open at the Everson Museum of Art on Friday, September 26th. The show will continue until October 22 and is a product of the Electron Movers of Providence, Rhode Island.

Located in the Lower Court the exhibition is described as participatory electronic sculpture and will utilize the museum goer in its many compositions and 'games'. The groups main concern is to establish and explore the realm of the electronic arts. There is great emphasis placed on the learning processes and perceptual development within the group and in certain pieces that the group executes. They are not concerned with established narrative formats of the communications media, but are trying to explore the intersections of many disciplines. Video is eclectic in nature - video is a combination of many modes of operation from other media. It even takes on the appearance of other aesthetics. Video can 'look like' drawing, painting, sculpture, and film; and it is all of these things. The potential of the video camera is the potential of the paint brush.

The group of six artists, Robert and Dorothy Jungels, Laurie McDonald, Alan Powell, Dennis Hlynsky, and Ed Tannenbaum came together from varied artistic backgrounds because of common aesthetic interests and the need for collaboration on works and performances. Since the electronic arts require relatively expensive equipment and a variety of skills and knowledge to operate that equipment, it was necessary for the group to consolidate financial assets. Perhaps the greatest need that is fulfilled by the group concerns the opportunity for artists to interact and grow from each others experiences. A distribution of responsibilities makes it easier for each individual to have more time to pursue his or her own personal work.

The video maze is literally a maze that participants walk through and engage themselves in various video games. The maze is constructed to visually integrate spaces of different sizes and shapes and different processes, using the monitor to exhibit the end product, the altered environment. Upon entering the maze one is confronted by a monitor displaying video feedback produced in another section of the maze by someone else manipulating a camera pointed into a monitor. In another part of the maze a small drawing of the interior of a room is monitored in an actual room sized cubicle. When a person stands in the cubicle, his image is superimposed on the drawing. Therefore a new environment is created for the viewer that enables him to experiment with the three-dimensional space to two-dimensional space transference. Dunking for apples using a hydrophone (under water microphone) to monitor the produced sounds is another part of the maze.

For further information contact Richard J. Simmons at 474 6064.

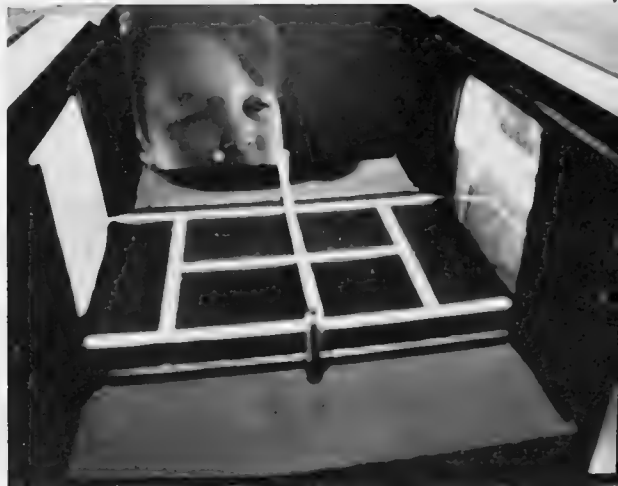
Opposite: *Feedback*, 1975.
Tennis Game, 1975.

• Video Maze • Sept. 26 Oct. 22 •



Electron Movers • Everson Museum of Art •

• FUNDED IN PART BY THE NEW YORK STATE COUNCIL ON THE ARTS •



Overleaf: *Splitscreen*, 1975.
The Room, 1975.
Top Half Bottom Half, 1975.





For further information:
contact: Sandra Trop-Blumberg, Assistant Director



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News Release

"Restage," an exhibition by Dieter Froese may be seen at the Everson Museum of Art from February 1 to February 23. The exhibition reflects an attempt to recapture something that is already history. For example, Froese produces a painting of a particular subject and one year later has the subject try and recapture the same pose exposing the distortion created by not only the new medium (camera) but the subject's interpretation of the original piece and finally the futility of the imitation. His "events" further the coherence of his ideas by involving a series of media transformations of an information source and observing that information change through the performers choice and personal interpretation from step to step. The pieces will be documented and channeled into the Museum's Video Gallery.

Born Hans Dietrich Froese in Aulenbach/East Prussia, Germany in 1937. Dieter Froese received a Master Student Degree from Hochschule fuer Bildende Kuenste Berlin, Germany and became Assistant Professor in the Art Department at the University of Karlsruhe, Germany. Froese was invited to the U.S. in 1969 to become Artist-in-Residence at St. Pauls College in Lawrenceville, Virginia. Later he became Assistant Professor and Artist-in-Residence at Trinity College in Hartford, Connecticut. He has been the recipient of numerous scholarships and commissions and his work has been honored in private and public collections worldwide.

EDITORS. You are invited to attend the reception for this exhibition to be held at the Everson on February 14 from 5 to 7 p.m. Refreshments will be served.

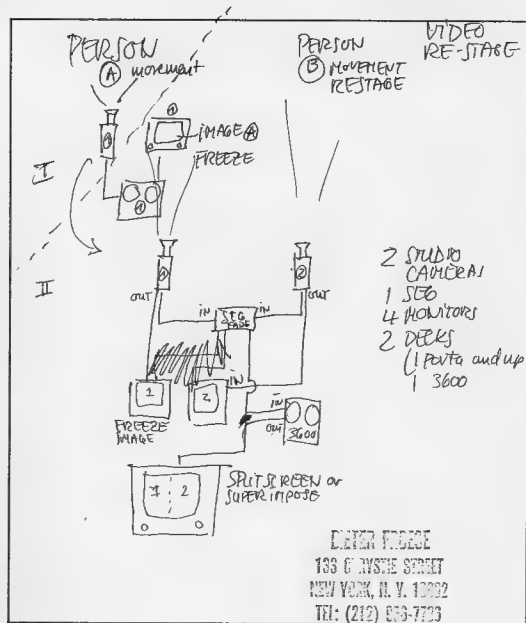
Activities Gallery A & B FEBRUARY						
<p>2:00 to 3:30 INTERCHANGE: A series of Program in MARK 88.3 Series Van and Synapse Culture for 5 Viewing in Gallery B (Everson Museum) INTERCHANGE: public to artist's choice FECLOSURE: A reception</p>						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
2:00 to 3:30 INTERCHANGE: A series of Program in MARK 88.3 Series Van and Synapse Culture for 5 Viewing in Gallery B (Everson Museum) INTERCHANGE: public to artist's choice FECLOSURE: A reception	2	3	4	5	6	7
2:00 to 3:30 INTERCHANGE: A series of Program in MARK 88.3 Series Van and Synapse Culture for 5 Viewing in Gallery B (Everson Museum) INTERCHANGE: public to artist's choice FECLOSURE: A reception	9	10	11	12	13	14
2:00 to 3:30 INTERCHANGE: A series of Program in MARK 88.3 Series Van and Synapse Culture for 5 Viewing in Gallery B (Everson Museum) INTERCHANGE: public to artist's choice FECLOSURE: A reception	16	17	18	19	20	21
2:00 to 3:30 INTERCHANGE: A series of Program in MARK 88.3 Series Van and Synapse Culture for 5 Viewing in Gallery B (Everson Museum) INTERCHANGE: public to artist's choice FECLOSURE: A reception	23	24	25	26	27	28

Opposite: *Stefan Restage*, 1975.

	1
	5
	15
	22







Left: *Video Restage*, 1975.

Right above: *Interchange*, 1975.

Right below: *Hiking of the Pyramid*, 1975.

BERYL KOROT



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News Release

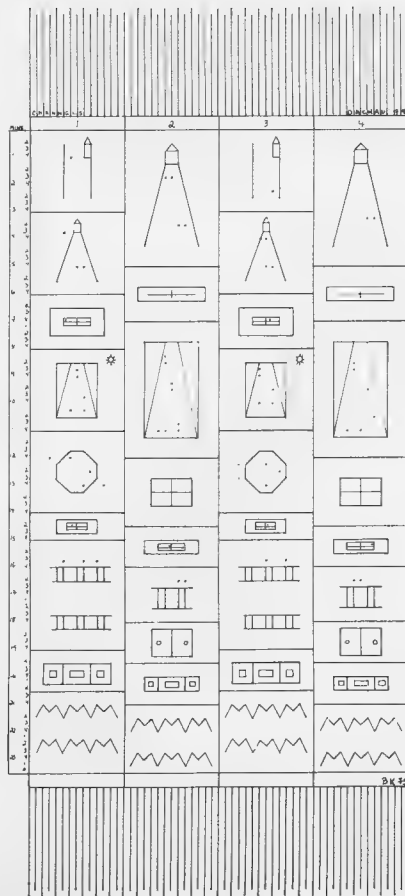
"DACHAU", a multi-monitor, four channel video installation by Beryl Korot will open at the Everson Museum of Art on Nov. 7th. Continuing until Nov. 30th the show is a composite "woven" from footage of the tourist haunted architectural remains of the former concentration camp.

"I started to weave and do video at almost the same time. As a weaver it became increasingly important to work with video in a non-linear way. Weaving technology is a very old technology, and it's involved with simple repetitions of thread that are pre-determined by the weaver. I developed this piece in the same way, using what I consider as threads, monitors one and three, and two and four. Each channel has a different rhythm based on fours. The edits are visual threads that are constantly intercepted. Each main segment in each channel is cut into seven-and-a-half or fifteen second parts, separated by brief pauses of grey leader. These sub-segments are ordered in various rhythmic, repetitive combinations, so that footage is repeated, but at different edit points. The grey spaces are less logical and a more intuitive choice, contributing to the tension of the piece. In making this piece, I chose not to use anything about what happened there, except the architecture, which spoke for itself. My concern in constructing the work was to explore this pre-selected space and to represent it through the development of time patterns which would re-create the feeling and sense of the place."

Beryl Korot was the co-founder and from 1970 to 1974 the editor-in-chief of "Radical Software", the first publication to focus on video technology as a new art medium and communications tool. Her work has been exhibited at the Kitchen in NYC, Abbe Museum in Eindhoven in Holland, the Cologne, Germany, Kunstverein, Whitney Biennial, Institute of Contemporary Arts in Philadelphia, Kennedy Center in Washington, D.C., Los Angeles County Museum, Boston Museum of Fine Arts, Everson Museum, Cranbrook Academy, Henry Gallery in Seattle, Greenville County Museum in N.C., Carolina, Akron Museum, Buffalo University, Finch College, and California Art Institute. She has been the recipient of grants from the New York State Council on the Arts, from 1970 to 1975, America The Beautiful Fund of NYS, and from the Creative Artists Public Service Program for the continuation of her work.

FOR FURTHER INFORMATION CONTACT RICHARD J. SIMMONS

Overleaf: *Dachau, 1975.*



Beryl Korot
November 7 - 30
DACHAU

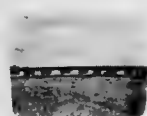
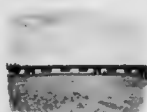
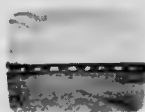
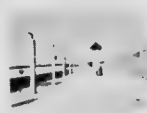
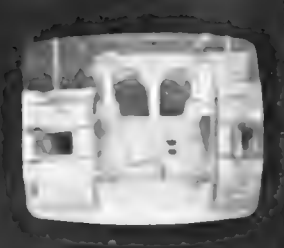
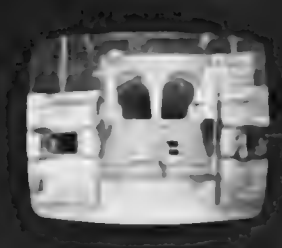


Photo credit: Mary Lurie

Everson Museum of Art
Funded in part by the New York State Council on the Arts





DACHAU
1945-1948

SHIGEKO KUBOTA



EVERSON MUSEUM OF ART
401 Harrison Street
Syracuse, New York 13202
315 474-6064

News Release

FOR IMMEDIATE RELEASE

The Everson Museum of Art will feature a video installation by SHIGEKO KUBOTA opening November 25 and continuing until December 19, 1975.

The work will be installed in Gallery A and will include slides and a 45 foot mirror as well as a videotape featuring the grave sight of Marcel Duchamp. Entitled VIDEO POEM, the project first appeared at the Kitchen in NYC, a work and exhibition space for media artists and musicians. It is a very poetic and emotional tribute to the late Duchamp whose ideas survive in much of the work being produced today.

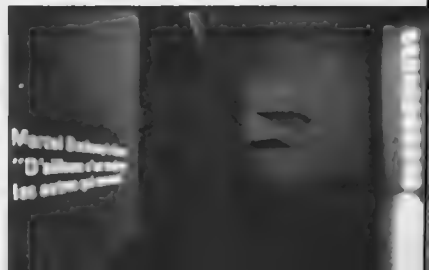
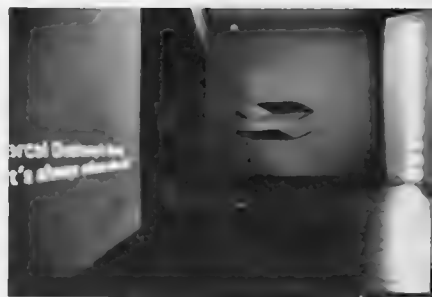
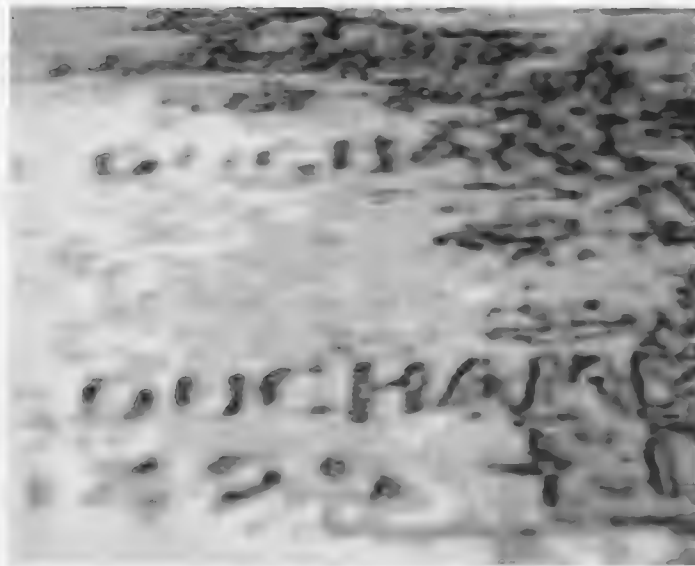
Shigeko Kubota was born in Niigata, Japan in 1937 and now lives in New York City. She graduated from Tokyo University of Education in sculpture and continued studies at New York University, The New School for Social Research, and the Art School of the Brooklyn Museum. In 1964 she was the vice-chairman of Fluxus Organization, initiating and taking part in many Fluxus Events. She is the author of Marcel Duchamp and John Cage and from 1968 to 1971 was correspondent for Japanese art magazines. Her tapes have been included in over twenty video exhibitions including CIRCUIT and Women Are Many Faces here at the Everson.

For Further Information Contact Richard Simmons at 474 6064

SHIGEKO KUBOTA TWO PIECES NOV. 25 to DEC. 19



Opposite and Overleaf: *Video Poem*, 1975.



SIGBO RUSYA
1960-1962



THE UNIVERSITY OF CHICAGO
LIBRARY
1000 S. EAST ASIAN
CHICAGO, ILL. 60607
U.S.A.

ANDY MANN



EVERSON MUSEUM OF ART
401 Harrison Street
Syracuse, New York 13202
315 474 6064

News Release

THE SYRACUSE TAPES, an exhibition of videotapes by ANDY MANN, will open at the EVERSON MUSEUM OF ART on May 1, in the green room. The exhibition will continue through May 31, and will include a four monitor installation piece. Also beginning May 1, for five days Mann will shoot tape in and around Syracuse and these tapes will be edited and included in the exhibition.

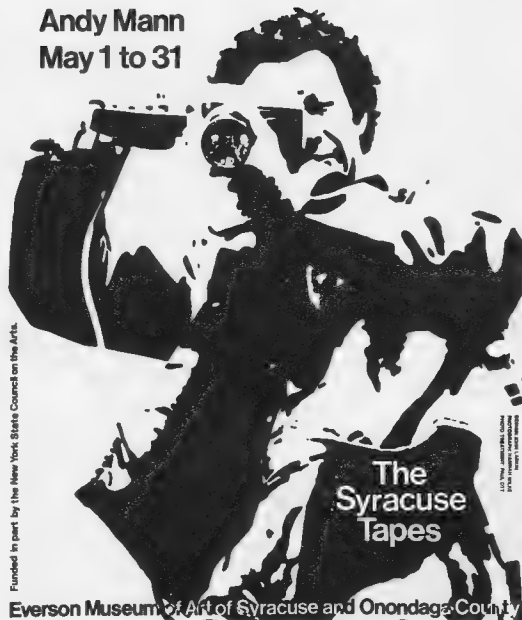
Mann, who teaches at NYU's School of Art, is well known for his sensitive camera work and his interests in street encounters and human interest situations. He has exhibited at the Everson on other occasions and may be remembered for his sixteen monitor grid, a very complex editing arrangement using three playback systems. He has also been included in several videotape exhibitions. Mann occupies himself totally with his work in the medium, supporting himself on commissions and helping other artists solve their technical problems.

Born in June of 1947, Andy Mann lived in the Yonkers, Scarsdale area above New York City, served in the U.S. Navy from 1965 to 1969 as a sonar technician and completed his BA at New York University in 1973.

GALLERY-CASTELLI-SONNABEND TAPES AND FILMS.

For further information contact Richard J. Simmons at 474 6064

Andy Mann
May 1 to 31

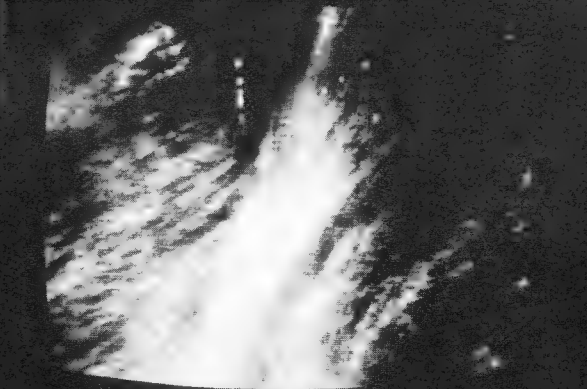
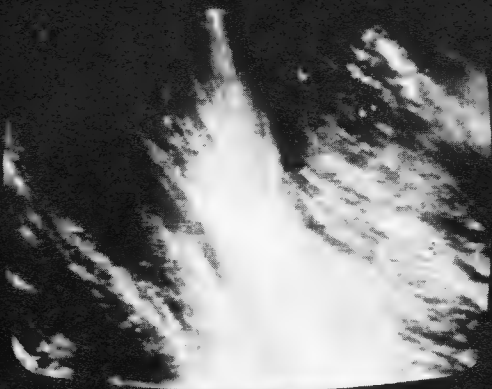
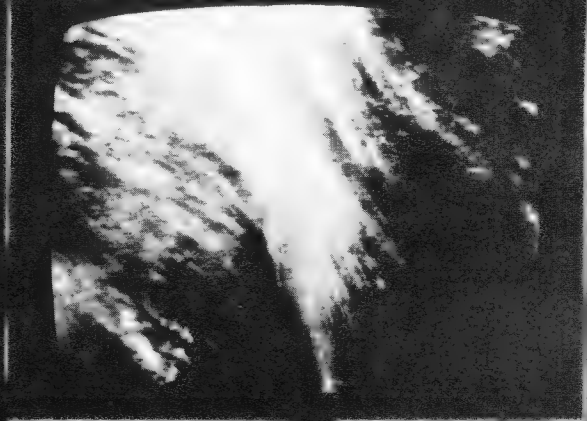
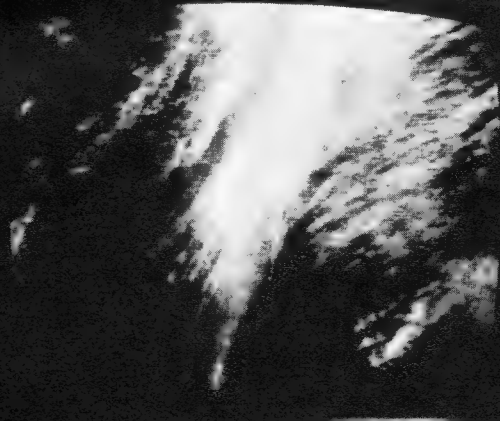


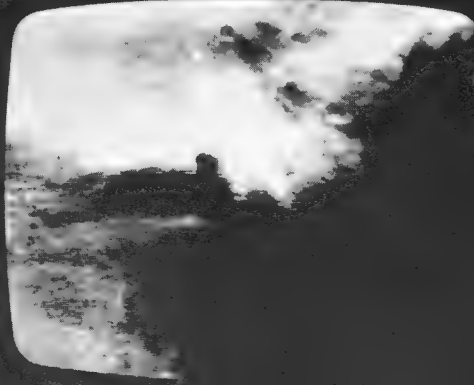
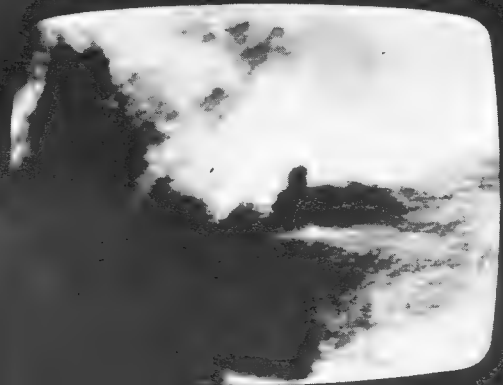
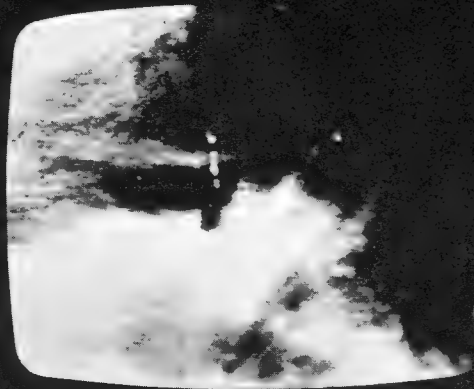
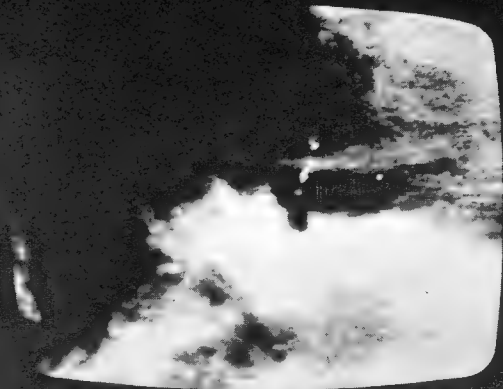
Funded in part by the New York State Council on the Arts.

Everson Museum of Art of Syracuse and Onondaga County

Opposite: *The Syracuse Tapes*, 1975.
Overleaf: *X Matrix*, 1975.







OTT/KESSLER



EVERSON MUSEUM OF ART
401 Harrison Street
Syracuse, New York 13202
315 474-6064

News Release

FOR IMMEDIATE RELEASE

Everson Museum of Art will begin an exhibition of abstract videoworks on January 2. Extending until January 31, the show will feature the work of PAUL OTT and FRED KESSLER. Included in this month's program will be a live demonstration of the videosynthesizer, the electronic components used to control a television screen as if it were a canvas.

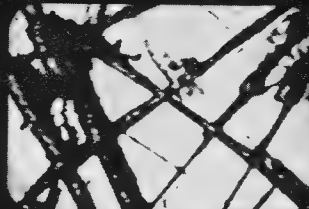
Both Paul Ott and Fred Kessler are Syracuse University students who have experimented with the synthesizer housed at the Experimental Television Center in Binghamton, NY. Their tapes exhibit a high level of creativity and craftsmanship and can only be described as an excellent example of this 'pure' style of abstract video. All are set to music ranging from original compositions by each to contemporary jazz and rock.

Walter Wright and Susan Wolfson, artists-in-residence at the center will conduct the demonstration Friday, January 17 from 8 to 10 PM and Saturday from 12 to 4PM in the Sculpture Court. The synthesizer was designed by Shuya Abe and Nam June Paik and is a collection of electronic switches, light and voltage controls that enable one to manipulate color, form, value and oscillation.

For further information contact Richard Simmons at 474-6064

EVERSON MUSEUM OF ART OF SYRACUSE AND ONONDAGA COUNTY

PAUL
OTT



Friday, January 17 from 8 to 10 pm and Saturday 12 to 4

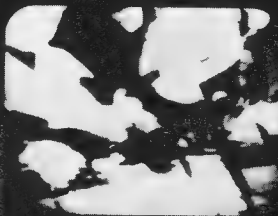
In the Sculpture Court

The Binghamton Experimental Television Center

with Walter Wright presents lecture and instruction

in the operation of the Paik/Abe Video Synthesizer

Funded in part by the New York State Council on the Arts



**JANUARY
2-31**

FRED

KESSLER

Opposite: Fred Kessler, *Vidnettes*, 1974.



Paul Ott, *Second Source* #2, 1974.



Paul Ott, *Persigulious*, 1974.



Paul Ott, *Second Source* #2, 1974.



Fred Kessler, *Electricance*, 1974.



PETER VAN RIPER



EVERSON MUSEUM OF ART
401 Harrison Street
Syracuse, New York 13202
315 474-6064

News Release

"THE SIMPLE EXISTENCE OF ANY ONE THING", an exhibition of video tapes and video graphics by PETER VAN RIPER opens at the EVERSON MUSEUM OF ART on July 1 and will continue through the 31.

"These graphics interface video and silk screen printing. For instance, a Buddhist meditation garden is photographed, evolved through video synthesis, the video screen photographed, and then color separated to silk screen process printing.

The concerns are Change, Process, and Seeing. The graphics are all original pieces, signed and numbered, produced in limited editions on 100% rag paper.

The video pieces work in pairs. Utilizing video synthesis, laser holography, and film; they aim at sharpening awareness of whatever one sees.

Street objects, simultaneous imagery, chance process, repetitive form, and non-causally but meaningfully related events—all, here, point to 'The Simple Existence of Any One Thing'."

Peter Van Riper was born in Detroit, Michigan in 1942. He received BA's from the University of North Carolina in Art History and Far Eastern History and an MA in Far Eastern Art History from the University of Tokyo in 1967. He has exhibited extensively both here and abroad and has been involved with laser/holography, the Fluxus movement and doing conceptual performance pieces since 1968. He presently resides in New York City.

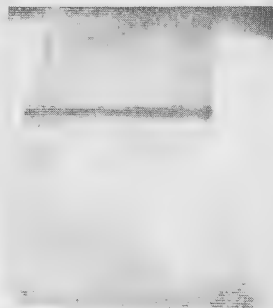
Tapes will be played noon to 5PM daily except Monday and are free of charge. Copies of Mr. Van Riper's book "IT" will be available.

Opposite: *Soho Synthesis*, 1975.
Overleaf: *Walking Dance* (left and right channels), 1975.

Everson Museum of Art of Syracuse and Onondaga County

PETER VAN RIPER

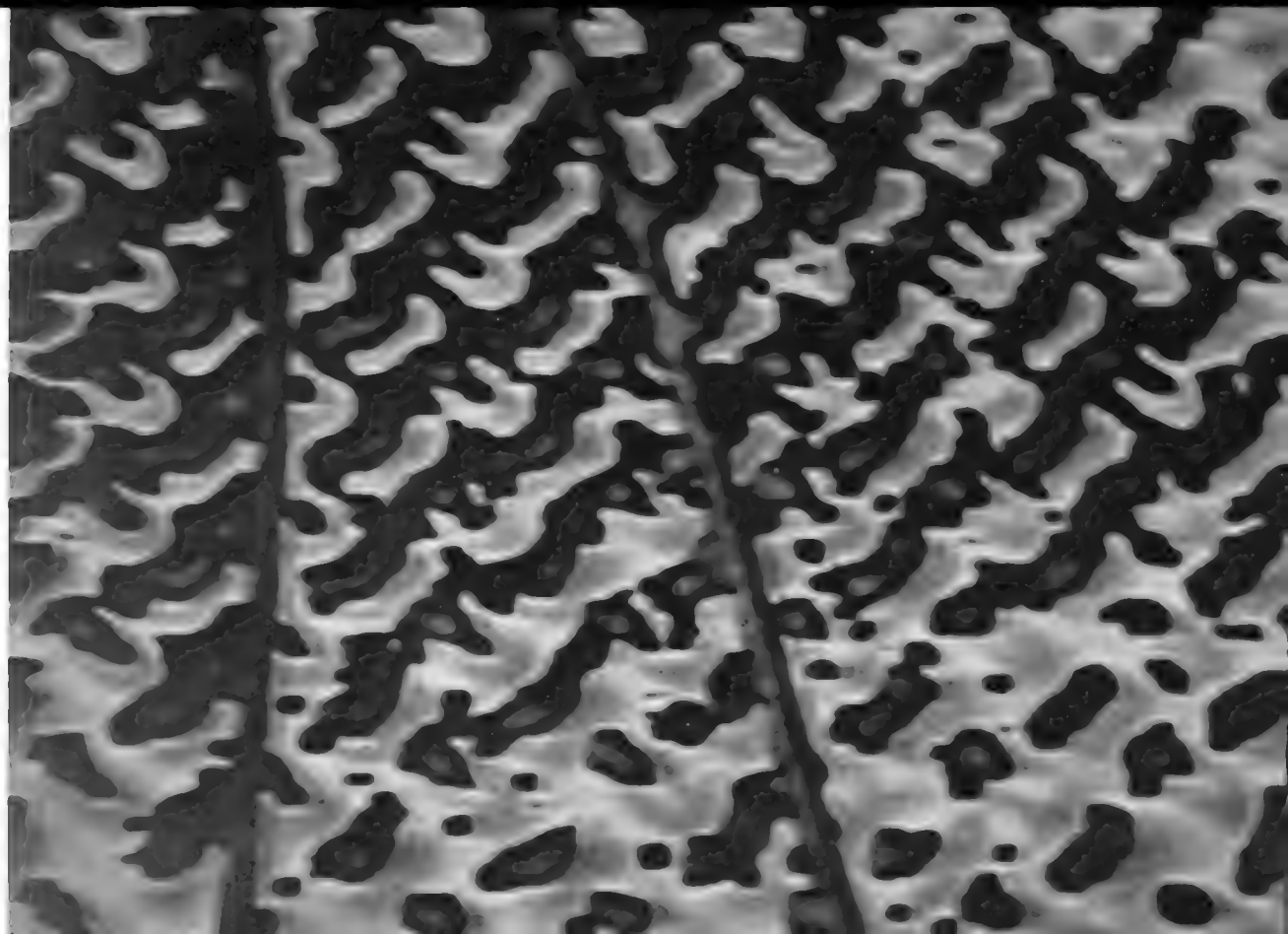
"The Simple Existence of Any One Thing"



JULY 1 TO 31

Video Tapes and Graphics

Funded in part by the New York State Council on the Arts







BILL VIOLA



EVERSON MUSEUM OF ART
401 Harrison Street
Syracuse, New York 13202
315 474-6064

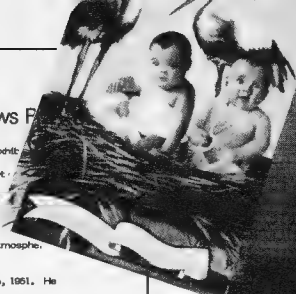
News

"RAIN - THREE INTERLOCKING SYSTEMS", an exhibit by Bill Viola will open at the Everson Museum of Art on Dec. 15th. Extending until Dec. 28th, the show will be an installation, making use of video projection, audio, and organic elements to simulate a novel and perceptual atmosphere.

Bill Viola was born in Flushing, NY on January 25th, 1951. He attended Syracuse University receiving a BA in Experimental Studios and was the recipient of the Leavenworth Prize for outstanding work in the department. In 1972 and 73 he was the instructor of a video course at Syracuse as well as the instructor for the Everson's video workshop. He is presently Technical Director in charge of production at Art/Tapes/22 in Florence, Italy.

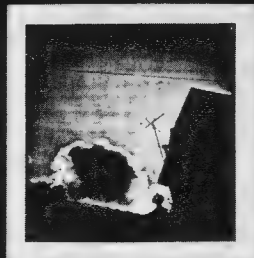
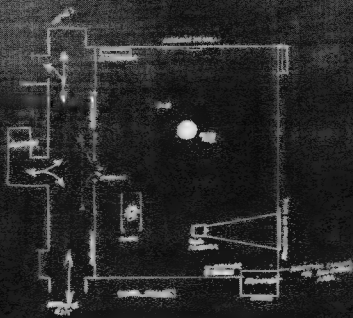
His exhibitions include; The DeSaisset Art Gallery in Santa Clara, California, The Circuit Invitational which traveled in the U.S. and Europe, The New York Avant Garde Festival, The Kitchen in NYC, Wesleyan University, Clark University, Kennedy Center, Musée de l'Art Moderne and Espace Chardin in Paris, Musée des Arts Décoratifs in Lausanne, Switzerland, Palais des Beaux Arts in Brussels and the Museum of Modern Art in New York.

FOR FURTHER INFORMATION CONTACT RICHARD J. SIMMONS



EVERSON MUSEUM DEC. 1975

Bill Viola

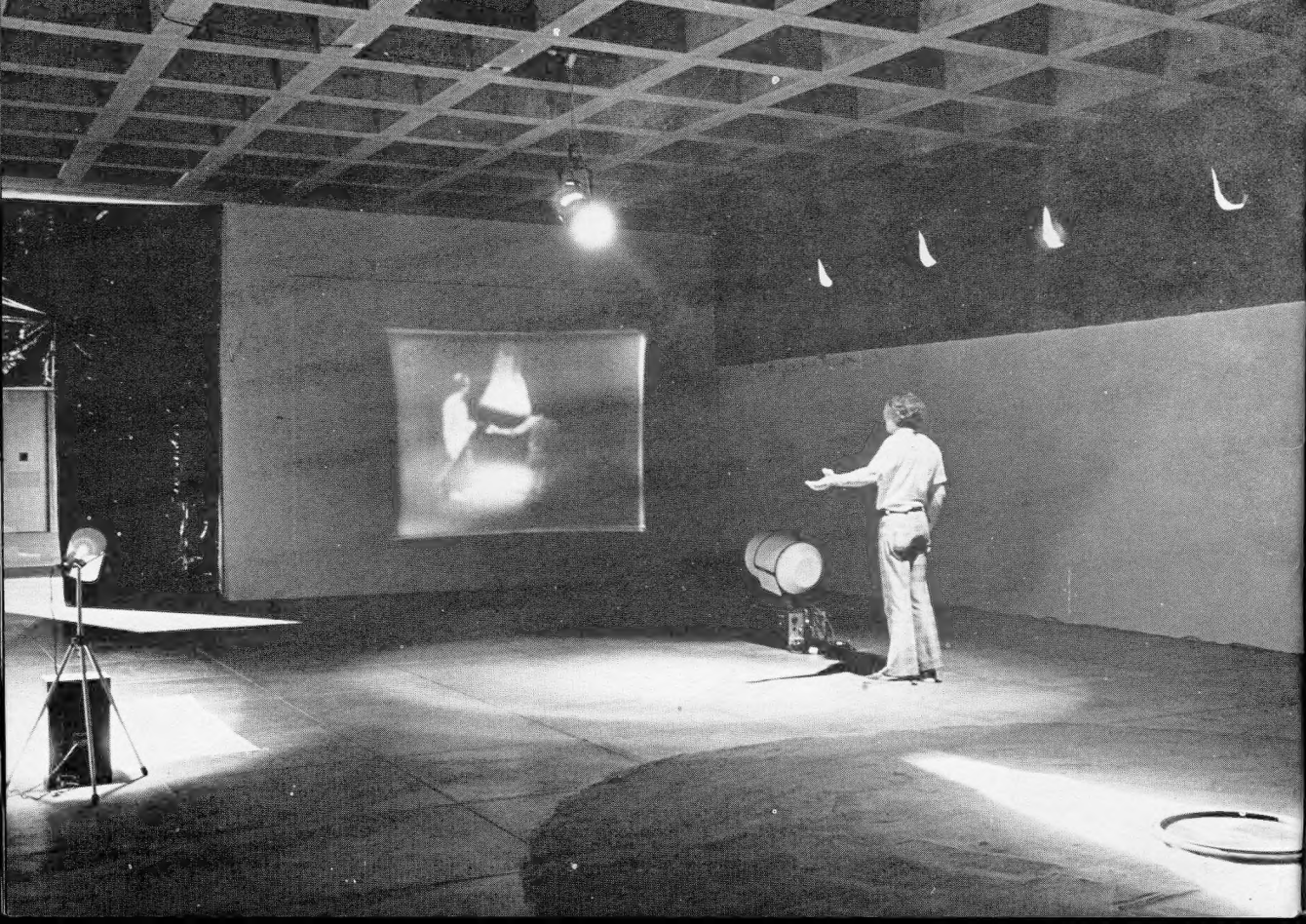


Opposite: *Red Tape*, 1975.
Overleaf: *Rain Installation*, 1975.

EVERSON MUSEUM OF ART
OF SYRACUSE AND ORONOGA COUNTY

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EVERSON VIDEO 75